

Anna Gruszczynska-Ziółkowska, Masculine Musical Instruments in the Andean Tradition. The author's introduction is that as a consequence of the Andean confrontation with the colonizing European culture in the 16th and 17th centuries, and having for subsequence that Andean written sources appear only about the same period, researches into the Andean musical tradition should be undertaken with the appropriate specificity in its historical, ethnographic and archaeological contexts. We are reminded, to that effect, that whilst the *antara* pan-pipes and the *kena* flute are dated as early as the 5th millennium in the Andean instrumentarium, chordophones were only introduced with the European colonization. It is at that time when four-voice polyphony mingles with the *Kechua* language, as reported by Juan Pérez Bocanegra in 1631. The author refers her paper to Olsen's model in that its focal point is the musical knowledge, the objective of the enquiry which leads towards four types of processes, namely the archaeological, the iconographic, the historiographic and the ethnologic. Enlightened in this respect, the author analyses her observation that all wind instruments at all periods and circumstances of the Andean culture are played by men. Her point of departure is a depiction on a *Nasca* culture vessel (6th BC to 6th AD) of a well known scene analyzed by Raoul d'Harcourt almost 70 years ago and it is my privilege to allow the reader to discover for themselves the quality of Anna Gruszczynska-Ziółkowska's expertise without any further interference with it. RD